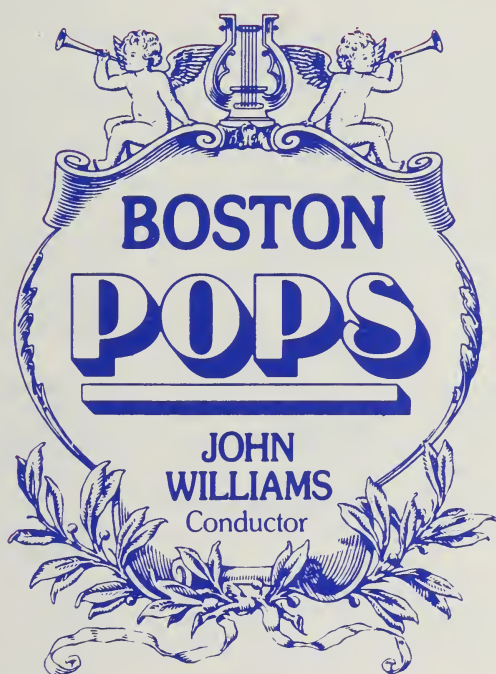
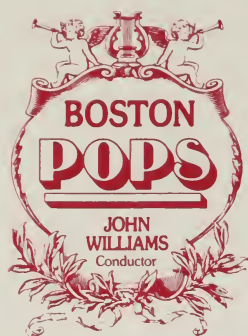


The
Boston
Pops
Esplanade
Orchestra



July 1981

THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Associate Conductor

Violins I

Roger Shermont
Maynard Goldman
Joseph Conte
Eugene Gratoovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Elliott Markow
Susan Light
Priscilla Hallberg
Karen Van Sant
Sharan Leventhal

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Diane Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Victor Romanul
Lynn Newdome
Anastasios Tsicoulis
Sandra Kott

Violas

Endel Kalam
Kenneth Stalberg
Katherine Murdock
Aaron Picht
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Juan Dandridge

Cellos

Miron Yampolsky
George Seaman
David Fink
Karl Zeise
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught Farner
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda—drum set
Bob Winter—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Caitriona Yeats

Organ

Berj Zamkochian

Personnel Manager

Harry Shapiro

Librarian

William Shisler

NOTES ON THE MUSIC

SYMPHONY NO. 9 IN E FLAT MAJOR, OP. 70

Dmitri Shostakovich

Shostakovich composed this work in six weeks during the summer of 1945; the premiere was given in November of that year and Serge Koussevitzky presented the American premiere at Tanglewood in July, 1946. Russian critics were both alarmed and puzzled when they heard this work. They were expecting a "Victory Symphony;" instead they heard an effervescent, apolitical piece of self-satire (for example, the second theme in this movement, for piccolo and snare drum, seems to be poking fun at a similar passage in his seventh, or "Leningrad," symphony). After the first performance of this symphony Shostakovich remarked, "It is a merry little piece. Musicians will love to play it and critics will delight in blasting it." He might also have added that audiences enjoy hearing it.

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach

Orchestrated by Lucien Cailliet

Nearly everyone has sung such rounds as "Row, Row, Row Your Boat" or "Three Blind Mice"; a fugue is a round with a Doctorate. The word fugue comes from the Latin word for flight, an apt description since the melody "flies" from voice to voice. The fugue reached its peak in the works of J.S. Bach; he wrote hundreds of them for all imaginable combinations of instruments and voices ranging from solo violin through organ to full orchestra and chorus. Bach originally wrote this fugue for organ, and it was transcribed for orchestra by the American composer-arranger-conductor, Lucien Cailliet. (John Williams also made use of this fugue in his score to the movie "The Paper Chase.")

THREE DANCE EPISODES FROM *RODEO*

Aaron Copland

Aaron Copland has always enjoyed a close relationship with the Boston Symphony organization. Serge Koussevitzky was one of the composer's earliest champions; as music director of the BSO he performed a dozen of Copland's compositions, including five world premieres. On several occasions Copland has guest conducted the orchestra in Boston, at Tanglewood and on tours, both in the United States and abroad. In addition, Mr. Copland was actively involved with the Berkshire Music Center for over thirty years.

The ballet *Rodeo* was composed in 1942 for Agnes de Mille; these dance episodes were extracted from the score by Copland himself and are among his most popular works. The composer freely adapts several folk melodies to give the feeling and spirit of the American west.

LEONORE OVERTURE NO. 3

Ludwig Van Beethoven

This work is actually the second of four overtures Beethoven wrote for his only opera. Beethoven composed the overture now known as "Leonore No. 2" for the first production of *Fidelio* in 1805. This production was a failure; after 3 performances the opera was withdrawn for extensive revision. Beethoven's overture had broken tradition by using themes from the opera itself, most notably a trumpet call from Act

continued on back page.



John Williams

John Williams was named the nineteenth conductor of the Boston Pops on January 10, 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and a violin concerto which received its world premiere with the St. Louis Symphony Orchestra earlier this year. "Pops on the March," a new piece written by Mr. Williams in honor of Arthur Fiedler, was played for the first time at this season's "Opening Night at Pops."

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*,

Goodbye, Mr. Chips, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *Dracula*, and *The Empire Strikes Back*. He has recently completed his latest score for the film *Raiders of the Lost Ark*, released in July, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fifteen Academy Award nominations, and he has been awarded three Oscars: for his film-score arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his ninth and tenth Grammys: the soundtrack of his score for *The Empire Strikes Back* was chosen as best album of an original movie or television score, and "Yoda's Theme" from the score of *Empire* was voted best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams has conducted light classical music with orchestras in London, Los Angeles, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, in Providence, and in Los Angeles. Mr. Williams opened his first full season as conductor of the Boston Pops on April 29, 1980. That May he was awarded an honorary degree by the Berklee College of Music in Boston; his "Jubilee 350 Fanfare," written especially to commemorate Boston's 350th birthday, was premiered in September of 1980. Mr. Williams's first recording with the Boston Pops, entitled *Pops in Space*, and featuring music from his film scores for *Star Wars*, *The Empire Strikes Back*, *Close Encounters of the Third Kind*, and *Superman*, was released last year by Philips Records. *Pops on the March*, a collection of concert and popular marches, became available in March; Broadway and Christmas albums will be released later this year.

THE BOSTON POPS
ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR
Friday evening, July 3, 1981 at 8:30

ESPLANADE
Boston, Massachusetts

<i>Cowboys Overture</i>	Williams
Symphony No. 9 in E-Flat Major, Op. 70: I. Allegro	Shostakovich
Little Fugue in g minor	Bach-Cailliet
Roumanian Rhapsody No. 1, Op. 11	Enesco

INTERMISSION

THE STAR-SPANGLED BANNER

Strike Up the Band	Gershwin-Green
Berlin Bouquet	arr. Mason
Say It With Music—Blue Skies— A Pretty Girl is Like a Melody—Always— Alexander's Ragtime Band	
Selections from <i>Gigi</i>	Loewe-Bennett
The Night They Invented Champagne—Gigi— Waltz at Maxim's—I'm Not Young Anymore— The Parisians—Say a Prayer for Me Tonight— Thank Heaven for Little Girls	
When the Saints Go Marchin' In	arr. May

John Williams and the Boston Pops record exclusively for Philips Records.
Baldwin Piano.

This evening's concert is supported in part by a grant from the National Endowment on the Arts in Washington, D.C. (a federal agency), and through the generosity of the Permanent Charities Fund of Boston, Inc.



Harry Ellis Dickson

Harry Ellis Dickson was named associate conductor of the Boston Pops Orchestra in January of 1980, and he is also founder, artistic director, and conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities

presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His new book, *Arthur Fiedler and the Boston Pops*, has recently been published and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis.

The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the director and conductor of those concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS
ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, July 5, 1981 at 8:30

HARRY ELLIS DICKSON conducting

ESPLANADE
Boston, Massachusetts

Leonore Overture No. 3	Beethoven
Symphony No. 1 in C Major, Op. 21	Beethoven
Adagio molto; Allegro con brio	
Andante cantabile con moto	
Menuetto: Allegro molto e vivace	
Adagio; Allegro molto e vivace	

INTERMISSION

THE STAR SPANGLED BANNER

American Salute	Gould
Richard Rodgers Waltzes	arr. Anderson
Lover—Falling in Love with Love—	
Oh, What a Beautiful Morning—	
It's a Grand Night for Singing	
Three Leroy Anderson Favorites	Anderson
Blue Tango	
A Trumpeter's Lullaby	
Fiddle-Faddle	
Selections from <i>My Fair Lady</i>	Loewe-Hayman
Get Me to the Church on Time—	
Wouldn't It Be Lovely—	
I've Grown Accustomed to Her Face—	
I Could Have Danced All Night—	
The Rain in Spain—	
With a Little Bit of Luck	

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Baldwin Piano.

This evening's concert is supported in part by a grant from the National Endowment on the Arts in Washington, D.C. (a federal agency), and through the generosity of the Permanent Charities Fund of Boston, Inc.

II which signalled the approach of help. This "ruined the opera" by letting the audience know what was going to happen long before it actually happened. Therefore Beethoven set out to revise the overture and make it "more acceptable". Instead he created a work which Richard Wagner called, "no longer an overture, but the most tremendous drama itself." This new overture ("Leonore No. 3") was even less appropriate than the first; it was used for one performance in 1806 and withdrawn, ultimately to be replaced by the *Fidelio Overture*, a light-weight piece containing no material from the opera. As unsuccessful as "Leonore No. 3" was in the pit it became a favorite in the concert hall, and has reappeared in the opera house—many modern productions of *Fidelio* use "Leonore No. 3" as an entr'acte between the scenes of Act II!

LEROY ANDERSON

(1908-1975)

Ever since Arthur Fiedler first performed *Jazz Pizzicato* in 1938, the music of Leroy Anderson has been a favorite of Boston Pops audiences. Anderson was a native of Cambridge and a graduate of Harvard University, where he studied composition with Walter Piston and Georges Enesco. For many years he was chief arranger for the Pops, producing original compositions and arrangements of the music of other composers, many of which are still staples of the Pops repertoire. Anderson's music combines a wonderful gift of melody with a skillful use of orchestral color and an unerring sense of form to create mini-masterpieces of American light music.

In spite of his success, Leroy Anderson remained a modest and self-effacing person. For example, he was once asked to become conductor of the Waterbury (Connecticut) Symphony; Anderson declined, stating that better conductors than he were readily available. Instead, he became manager of the orchestra (since good managers for small orchestras were hard to find) and held that position until his death.

Notes by Jerome D. Cohen, Music Assistant to John Williams

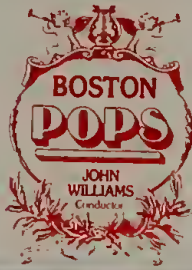
ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

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Peter Gelb <i>Assistant Manager</i>	Gideon Toeplitz <i>Orchestra Manager</i>	Daniel R. Gustin <i>Assistant Manager</i>
Joseph M. Hobbs <i>Director of Development</i>	Walter D. Hill <i>Director of Business Affairs</i>	William Bernell <i>Artistic Administrator</i>
Joyce M. Snyder <i>Development Coordinator</i>	Theodore A. Vlahos <i>Controller</i>	Richard Orner <i>Administrator, Berkshire Music Center</i>
Katherine Whitty <i>Coordinator of Boston Council</i>	Arlene Germain <i>Financial Analyst</i>	Marc Solomon <i>Production Assistant</i>
Caroline E. Hessberg <i>Promotion Coordinator</i>	Elizabeth Dunton <i>Director of Sales</i>	Anita R. Kurland <i>Administrator of Youth Activities</i>
Judith Gordon <i>Assistant Promotion Coordinator</i>	Charles Rawson <i>Manager of Box Office</i>	James F. Kiley <i>Operations Manager, Tanglewood</i>
James E. Whitaker <i>Hall Manager, Symphony Hall</i>		
Steven Ledbetter <i>Director of Publications</i>	Jean Miller MacKenzie <i>Printing Production Coordinator</i>	Marc Mandel <i>Editorial Coordinator</i>

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The Hatch Shell sound system was designed and built by John F. Allen.

Boston's Fourth of July



Special Events Group, Inc.
A Non-Profit Corporation For
The People of Boston

Special Events
Group, Inc.

Commonwealth of Massachusetts
Metropolitan District Commission

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Nancy A. Randall
Producer

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WITH THE COOPERATION OF:

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Conductor of
Boston Pops Orchestra
Thomas W. Morris
General Manager
Boston Symphony Orch., Inc.

Metropolitan District
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Guild of Bellringers
Church of The Advent
Dr. Geoffrey Davies, Bellmaster

Boston Police Department
Joseph Jordan Commissioner

City of Boston
Dept. of Health & Hospitals
David L. Rosenbloom, Ph.D.
Commissioner



John Williams Returns To The Esplanade

John Williams was named the nineteenth conductor of the Boston Pops on January 10, 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs

Continued On Page 2

Fireworks Show Follows Concert

The fireworks show following the concert is scheduled to last 20 minutes and will be fired from four barges anchored in the Charles River. As usual, the Esplanade show will be the largest fired in New England on July 4th with over 1,200 aerial shells scheduled including a spectacular finale of 687 shells.

This is the eighth year that the Special Events Group, Inc., a non-profit corporation, has coordinated this event and paid for the fireworks sound system, programs, a portion of the clean-up costs, walkie talkies and incidentals going into the entire event.

For the most part, the people who work on the show under the direction of Executive Producer David G. Mugar are volunteers with diverse backgrounds. Tonight, for example, shooting the fireworks will be a financial analyst, an accountant, a dentist and a builder.

Other volunteers will man the rooftop

Continued On Page 2

THE BOSTON POPS ESPLANADE ORCHESTRA JOHN WILLIAMS CONDUCTOR

Saturday evening, July 4, 1981 at 8:00

ESPLANADE
BOSTON, MASSACHUSETTS

Program

Semper Fidelis March	Sousa
Candide Overture	Bernstein
Three Dance Episodes from Rodeo	Copland
Buckaroo Holiday	
Corral Nocturne	
Hoe-Down	
George M. Cohan Medley	Cohan-Bodge
Give My Regards to Broadway—	
Mary's A Grand Old Name—	
Nelly Kelly, I Love You—	
You're A Grand Old Flag—	
You Remind Me Of My Mother — Harrigan—	
Yankee Doodle Dandy	

Intermission

THE STAR-SPANGLED BANNER

Superman March	Williams
Pops on Broadway	arr. Burns
"One" from A Chorus Line	
"Tomorrow" from Annie	
"Don't Cry For Me, Argentina" from Evita	
1812. Ouverture Solennelle	Tchaikovsky

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Baldwin Piano.

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John Williams
(Continued from page 1)

like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90* — winning two Emmys for his work in television — and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and a violin concerto which received its world premiere with the St. Louis Symphony Orchestra earlier this year. "Pops on the March," a new piece written by Mr. Williams in honor of Arthur Fiedler, was played for the first time at this season's "Opening Night at Pops."

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Another Fine Esplanade Evening....

Sunday, August 2, 1981
at 7:30 p.m.

The Brookline Symphony Orchestra presents:

“AIDA”

with a cast of over 125 people
in cooperation with the Boston Lyric Opera Co.

John Balme
Music Director

A. Fred Prager
President

Fireworks
(Continued from page 1)

Operations Center at 100 Beacon Street where the 105mm howitzers and fireworks in conjunction with the 1812 Overture will be coordinated over a special radio network. This building also serves as a press center and communications headquarters for police and ambulance crews.

As in previous years, the fireworks are being provided by James F. Grucci, whose family firm, New York Pyrotechnic Products Company, Inc., last year won the World International Fireworks Competition held at Monte Carlo, Monaco. The Grucci's are known for their spectacular finales. In fact, the current issue of *Life Magazine* has a full color feature story on the Grucci's, naming them as this country's finest pyrotechnicians.

Tonight's fireworks show will be fired both electrically and by hand. There will be a number of flights of five shells at a time fired electrically and the show is planned to build progressively towards a dramatic finale.

Some of the shells that will be fired individually in tonight's show are the "Shell of Shells," "Hanging Glitter," "Red and Silver Peone," "Stars and Thunder," "Hummingbirds" which are known to audiences as the shells that make a whistle noise, "Titanium Salutes," and Grucci's own famous "Split Comet" shells which form large gold crosses in the sky. There will also be Ring Shells also manufactured by the Grucci's which, depending on your vantage point, will form either large circles or ovals in the sky.

The Special Events Group staff works on ideas for new shells and for the composition of each July 4th show beginning in the dead of winter. Ideas are then swapped with the Grucci's and shells are manufactured in late winter or spring for the Boston show.

Some of the shells you will see burst in the sky will be from China, Japan and France but approximately 90 percent of them will have been manufactured by the Grucci family, one of the few fireworks firms remaining in this country that manufacture aerial shells.

Fireworks shells are measured by diameter and many large shows use a single 8-inch bomb to end the program. This year's Esplanade show will include over twenty 8-inch bombs. The show will end with two 8-inch bombs going off at 900 feet and a 12-inch bomb breaking at 1500 feet just as the 8-inch ones burn out.



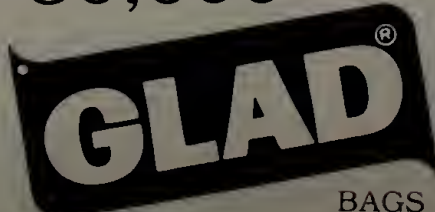
Overture Solennelle, "1812"
Tchaikovsky (1840-1893)

This work, first performed in 1882, commemorates the Battle of Borodino (Sept. 7, 1812), and the driving of Napoleon from Moscow (Oct. 19, 1812). In the piece the war becomes a musical one between two themes, the *Marseillaise* representing the French and the Czarist National Anthem representing the Russians. The finale, one of the longest and loudest ever composed, was written to include cathedral bells and a battery of cannon. Tonight's performance will feature the bells of the Church of the Advent and 105mm Howitzers from Battery C, First Battalion, 101st Field Artillery, Massachusetts National Guard.

WBZ BOSTON RADIO GROUP
1030 W
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is also broadcasting tonight's concert
"live" and has very generously arranged
with Union Carbide Corporation for the
delivery to all of you of...

30,000



BAGS

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The Esplanade Concerts

Founded by ARTHUR FIEDLER July 4, 1929

The Boston Pops Esplanade Orchestra Conducted by John Williams

Associate Conductor, Harry Ellis Dickson

July 3, 4 and 5 and July 21 through 26 at 8:30 p.m.

Youth Concert July 23 at 10:15 a.m.

Special Events Group, Inc.

The Special Events Group, Inc., a non-profit volunteer corporation, was originally founded as Boston's Fourth of July, Inc., to coordinate the many elements involved in this production since 1974.

As a result of experience gained in providing facilities for large crowds and organizing logistics, the Special Events Group has been called upon to assist in coordinating such programs as Pope John Paul II's Boston visit, the First Night New Year's Eve celebrations, dedication of the John F. Kennedy Library, and special Boston College halftime shows involving fireworks.

The most recent Special Events Group project was coordinating the Esplanade concert by Luciano Pavarotti last week as part of the Metro-Goldwyn-Mayer film "Yes, Giorgio!", directed by Franklin Schaffner (who directed "Patton") and scheduled for release in June, 1982. Over 100,000 attended this concert and crowd control, emergency medical service and trash clean-up all went smoothly and in accordance with advance planning.

The Executive Producer of Special Events Group, Inc. is David G. Mugar, of Belmont, a Boston businessman whose family provides the primary funding for the Group's operations as well as for the July 4 fireworks, sound reinforcement and radio communications systems.

The Special Events Group can best be described as a coordinating agent which brings together all the diverse entities which make large outdoor productions go smoothly. For example, the July 4 Esplanade Concert involves the Metropolitan District Commission's police and parks and recreation divisions, the Boston Police, the Boston Public Works Dept., Department of Health and Hospitals, MBTA, New York Pyrotechnics for fireworks; Fournier Marine Co. for barges and tugboat service; the Boston Pops Orchestra, Boston Fire Department, Emerson College, the Massachusetts National Guard 101st. Field Artillery for howitzers; Church of the Advent, for bells; and Capron Lighting and Sound, for sound reinforcement.

Key to the planning is a detailed operations manual which shows who is to do what according to a carefully worked out timetable and a gridmap of the entire Esplanade area dividing the layout into 10-foot square blocks.

Mrs. Nancy Randall of Hamilton, who has worked on the Esplanade concerts since the first one involving fireworks in 1974, is the Producer. She works full time for six weeks before each event

to get things lined up. Special Events Group volunteers include people from a wide variety of backgrounds — a contractor, a dentist, a newspaper publisher, an investment advisor, a computer specialist, three secretaries, two school teachers, two State Police troopers, a restaurant owner from New Hampshire, a transportation expert and many others, including Peter Fielder, who is an Associate Producer at WCVB-TV, and son of Arthur Fiedler, founder of the Esplanade Concerts.

You too can help make this a successful and trouble-free event by using the trash bags provided and calling police attention to any rowdiness or behavior which diminishes enjoyment of the concert for all.

The Esplanade Concerts

Arthur Fiedler founded the Esplanade Concerts in 1929, having spent several years in the planning and promotion of this now famous series. This year there are ten free concerts at the Hatch Shell on the Charles River Esplanade, at the foot of Beacon Hill. The Esplanade is managed by the Metropolitan District Commission.

The concerts are free to the public and one of the area's most popular summertime events. The atmosphere is festive and informal with concertgoers bringing picnic suppers.

Now entering their fifty-third season the Esplanade Concerts have been attended by over ten million people, and audiences of 20,000 are not unusual.

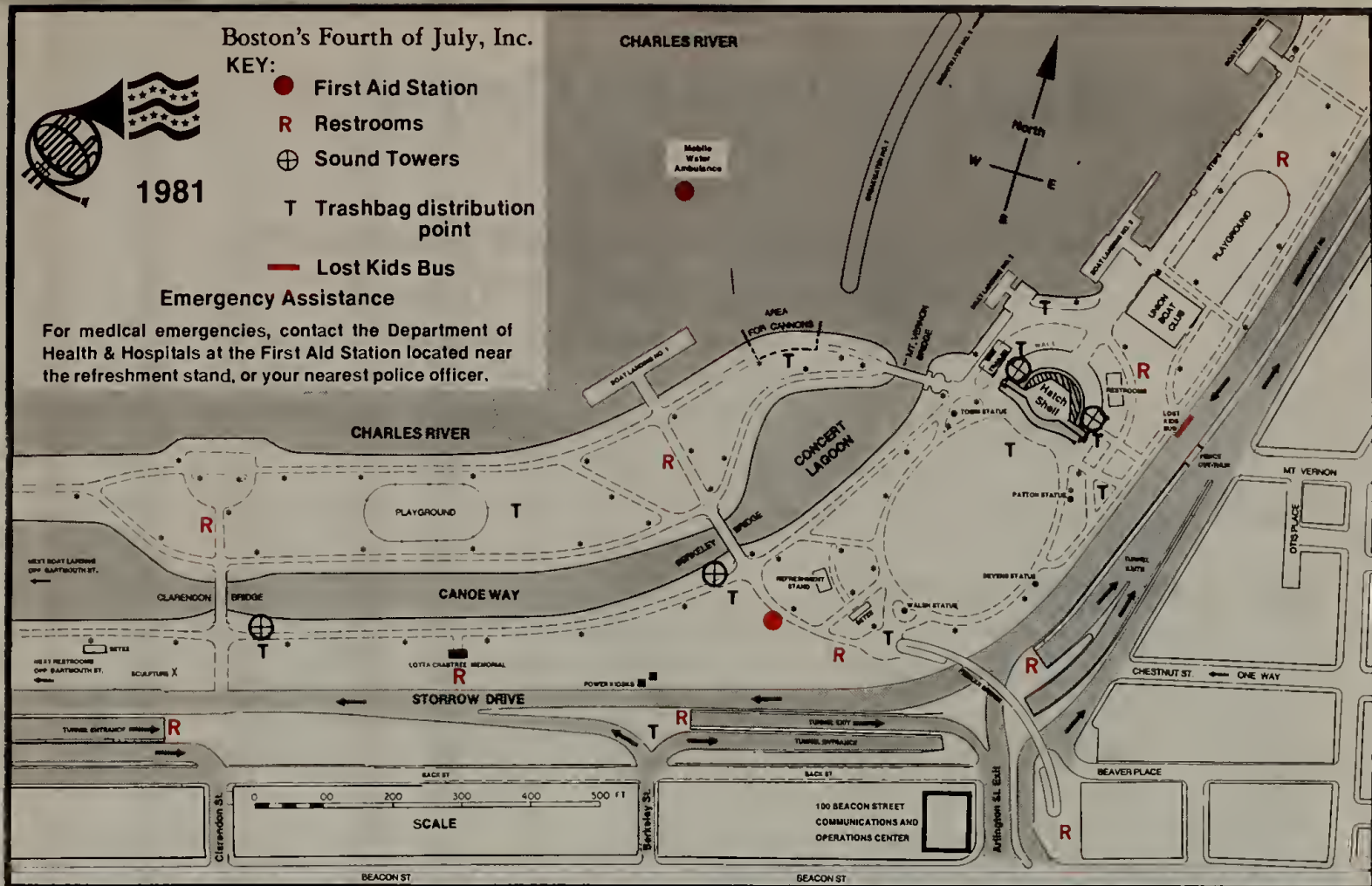
The annual Fourth-of-July concert attracts up to a quarter of a million people and includes a performance of Tchaikovsky's 1812 Overture and a fireworks display. On July 4, 1976 half a million people attended the concert for celebration of this country's Bicentennial, and sections of the concert were broadcast live by CBS-TV throughout America.

The present Hatch Memorial Shell is the third home of the Esplanade Concerts, although all were in the same general area. Dedicated on July 2, 1940, this shell is made of reinforced concrete with a layer of polished granite around the exterior lower level. Walls of the stage are lined with teak wood.

John Williams, Conductor of the Boston Pops Orchestra, and Harry Ellis Dickson, Associate Conductor, continue the tradition of the Esplanade Concerts started 52 years ago by Arthur Fiedler.



Tonight's concert is being broadcast
"live" via satellite to dozens of radio
stations throughout the United States
by Starfleet - a division of John D.
Blair Co., New York City.



Emergency

If you need help for any reason, there are MDC Police Officers located at specific spots throughout the audience. They are in touch with the Operations Center by radio and can assist you if necessary. There are also aisles through the audience at strategic locations to allow you to come and go with freedom. These will be kept open by MDC Police for your use. Your cooperation in assisting the police in this endeavor is appreciated.

Medical Service

There is a Boston Health and Hospitals first aid station set up behind the main ice cream stand at the rear of the concert oval and a mobile water ambulance roaming the shorelines. There are three Boston Health and Hospitals ambulances standing by on nearby Boston streets to provide emergency transportation. In addition, there are a number of MDC Police boats patrolling the shoreline which have radio communications. These boats can be dispatched to the shoreline nearest any emergency or can render assistance to people on pleasure crafts in the Shell area. Any medical problems are coordinated by Boston Health and Hospitals Emergency Medical Service dispatchers located on the operations center rooftop overlooking the entire site with binoculars.

Take pride in leaving the Esplanade clean!

Restrooms

Again this year, there are dozens of portable restrooms. Check the map above for locations. There is also a large permanent restroom facility to the right rear of the Shell, and another MDC facility on the Esplanade at Dartmouth St.

Rain

Personnel at the Operations Center are in constant contact with a special meteorological staff person at M.I.T. who also watches weather radar. If a thunderstorm should approach, you will be warned in advance and cautioned as to the expected intensity and duration of the rain. Only in the case of very severe weather will the concert be cancelled.

Sound

There are four large sound towers covering the Esplanade area which will provide high fidelity sound from the area behind the Hatch Shell all the way past Exeter Street. These are in addition to the MDC's own permanent high-quality system which covers the entire oval area. Pre-recorded symphonic music will be played over the sound system for your enjoyment from noon until about one hour prior to concert time.

Trash

Tens of thousands of Glad trash bags donated by Union Carbide Corp. under arrangements made by WBZ radio have been distributed throughout the Esplanade area this year. If you can't find one, additional bags are available at sound towers and program carts and where there is a "T" on the above map.

Put trash in bags, tie the top into a knot and leave bag on the ground. Please share your trash bag with your neighbors if necessary.

All of us, all of you, are the only ones who can keep the Esplanade clean. Everyone "pitch in" and set a good example.

Lost Children

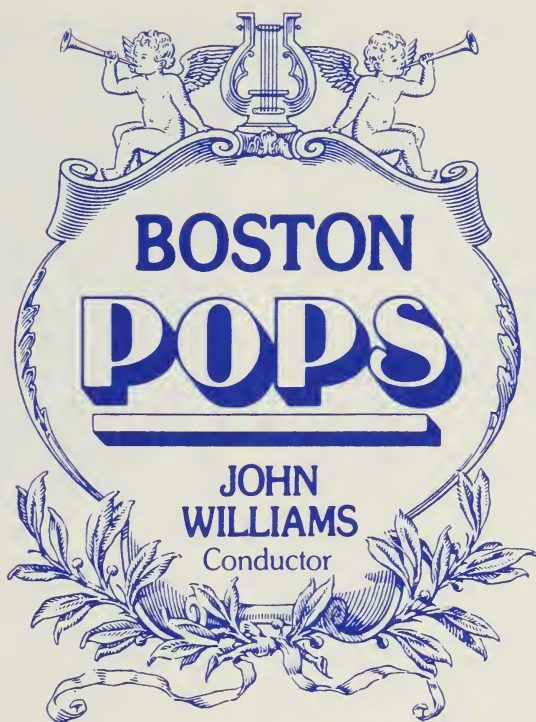
There is a central facility for lost children located to the right of the Hatch Shell. See map above. If you are looking for a lost child, or if you find one, contact the nearest policeman. Children and parents can often be united quickly via 2-way radio.

Children whose parents cannot be located in this manner will be brought to the central facility where water, coloring books, and an attendant are available. A telephone is also there for a child to call home or other relatives.

Lost children announcements will also be broadcast over the public address system.

Pitch In!

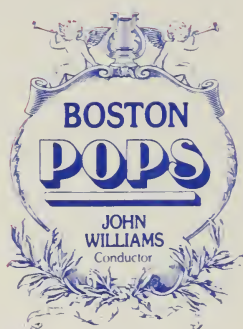




The
Boston Pops
Esplanade Orchestra

July 1981

THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Associate Conductor

First Violins

Roger Shermont
Maynard Goldman
Joseph Conte
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Elliott Markow
Susan Light
Priscilla Hallberg
Karen Van Sant
Sharan Leventhal

Second Violins

William Waterhouse
Shirley Boyle
Kay Knudsen
Diane Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Victor Romanul
Lynn Newdome
Anastasios Tsicoulis
Sandra Kott

Violas

Endel Kalam
Kenneth Stalberg
Katherine Murdock
Aaron Picht
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Juan Dandridge

Cellos

Miron Yampolsky
George Seaman
David Fink
Karl Zeise
Dorthea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught Farner
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda—drum set
Bob Winter—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Caitriona Yeats

Organ

Berj Zamkochian

Personnel Manager

Harry Shapiro

Librarian

William Shisler

John Williams



John Williams was named the nineteenth conductor of the Boston Pops on January 10, 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and a violin concerto which received its world premiere with the St. Louis Symphony earlier this year. "Pops on the March," a new piece written by Mr. Williams in honor of Arthur Fiedler, was played for the first time at this season's "Opening Night at Pops."

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *Dracula*, and *The Empire Strikes Back*, and his score for *Raiders of the Lost Ark*, which was recently released. For his work in films, Mr. Williams has received fifteen Academy Award nominations, and he has been awarded three Oscars: for his film-score arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his ninth and tenth Grammys: the soundtrack of his score for *The Empire Strikes Back* was chosen as best album of an original movie or television score, and "Yoda's Theme" from the score of *Empire* was voted best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four-million copies, more than any non-pop album in recording history.

Mr. Williams has conducted light classical music with orchestras in London, Los Angeles, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, in Providence, and in Los Angeles. Mr. Williams opened his first full season as conductor of the Boston Pops on April 29, 1980. That May he was awarded an honorary degree by the Berklee College of Music in Boston; his "Jubilee 350 Fanfare," written especially to commemorate Boston's 350th birthday, was premiered in September of 1980. Mr. Williams's first recording with the Boston Pops, entitled *Pops in Space*, and featuring music from his film scores for *Star Wars*, *The Empire Strikes Back*, *Close Encounters of the Third Kind*, and *Superman*, was released last year by Philips Records. *Pops on the March*, a collection of concert and popular marches became available in March; Broadway and Christmas albums will be released later this year.

Harry Ellis Dickson



Harry Ellis Dickson was named associate conductor of the Boston Pops Orchestra in January of 1980, and he is also founder, artistic director, and conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the *Ordre des Arts et des Lettres* of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his

distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, and from North Adams State College in Massachusetts. In September of 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His new book, *Arthur Fiedler and the Boston Pops*, has recently been published and is a candid reminiscence about Mr. Dickson's longtime friend and associate, the late Arthur Fiedler. In addition, Mr. Dickson has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis.

The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the director and conductor of those concerts, Mr. Dickson has been described as "that rare soul, a adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Tuesday evening, July 21, 1981 at 8:30

HARRY ELLIS DICKSON conducting

Symphony No. 1 in c minor, Op. 68

Brahms

Un poco sostenuto; Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; Allegro non troppo ma con brio

INTERMISSION

THE STAR-SPANGLED BANNER

On the Beautiful Blue Danube Waltz

Strauss

Finlandia

Sibelius

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—

Bidin' My Time—But Not for Me

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment on the Arts in Washington, D.C. (a federal agency), and through the generosity of the Permanent Charities Fund of Boston, Inc.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Wednesday evening, July 22, 1981 at 8:30

Suite from *The Planets*

Holst

Mars, the Bringer of War

Venus, the Bringer of Peace

Uranus, the Magician

Neptune, the Mystic

Jupiter, the Bringer of Jollity

INTERMISSION

THE STAR-SPANGLED BANNER

Selections from *Camelot*

Loewe-Bennett

I Wonder What the King is Doing Tonight—

Parade—The Simple Joys of Maidenhood—

Camelot—If Ever I Would Leave You—

Fie on Goodness—How to Handle a Woman—

The Lusty Month of May—Guinevere

Singin' in the Rain

Brown-Salinger-Courage

Three Leroy Anderson Favorites

Anderson

Serenata

Forgotten Dreams

Belle of the Ball

That's Entertainment

Schwartz-Hayman

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Thursday morning, July 23, 1981 at 10:15

HARRY ELLIS DICKSON conducting
YOUTH CONCERT

On the Mall March Goldman

William Tell Overture Rossini

Symphony No. 94 in G Major ("Surprise"):
II. Andante Haydn

Concerto No. 5 in D Major for Piano and Orchestra, Mozart
K.175:
I. Allegro
ANGELA LEE

For a biography of Angela Lee please see page 12.

Old MacDonald Had a Farm arr. Anderson

Selections from *The Sound of Music* Rodgers-Bennett
The Sound of Music—How Can Love Survive—
The Lonely Goatherd—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Me—Edelweiss—An Ordinary Couple—
No Way to Stop It—Maria—Climb Every Mountain

Seventy-Six Trombones from *The Music Man* Willson-Anderson

THE STAR-SPANGLED BANNER

John Williams and the Boston Pops record exclusively for Philips Records.
Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Thursday evening, July 23, 1981 at 8:30

HARRY ELLIS DICKSON conducting

The Marriage of Figaro Overture Mozart

Symphony No. 94 in G Major ("Surprise") Haydn
Adagio cantabile; Vivace assai
Andante
Menuetto: Allegro molto
Allegro di molto

INTERMISSION

THE STAR-SPANGLED BANNER

Gaite Parisienne Offenbach

Danube Waves Waltz Ivanovici

Selections from *South Pacific* Rodgers-Anderson
I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
I'm in Love with a Wonderful Guy

Colonel Bogey March Alford-Bodge

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Friday evening, July 24, 1981 at 8:30

HARRY ELLIS DICKSON conducting

Egmont Overture Beethoven

Symphony No. 5 in c minor, Op. 67 Beethoven

Allegro con brio

Andante con molto

{ Allegro
{ Allegro

INTERMISSION

THE STAR-SPANGLED BANNER

Suite from *Carmen* Bizet

{ Prelude

{ Aragonaise

Intermezzo

Seguidilla

The Dragoons of Alcala

The Toreadors

España Rhapsody Chabrier

French Military March Saint-Saëns

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment on the Arts in Washington, D.C. (a federal agency), and through the generosity of the Permanent Charities Fund of Boston, Inc.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Saturday evening, July 25, 1981 at 8:30

HARRY ELLIS DICKSON conducting

Symphony No. 4 in f minor, Op. 36

Tchaikovsky

Andante sostenuto; Moderato con anima

Andantino in modo di canzone

Scherzo: Pizzicato ostinato: Allegro

Finale: Allegro con fuoco

INTERMISSION

THE STAR-SPANGLED BANNER

Die Fledermaus Overture

Strauss

Pizzicato Polka from *Sylvia*

Delibes

Pizzicato Polka

Strauss/Strauss

Jazz Pizzicato

Anderson

Selections from *Carousel*

Rodgers-Anderson

What's the Use of Wond'rin'?—

Waltz—If I Loved You—

June is Bustin' Out All Over

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment on the Arts in Washington, D.C. (a federal agency), and through the generosity of the Permanent Charities Fund of Boston, Inc.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Sunday evening, July 26, 1981 at 8:30

Slavonic Dance in g minor, Op. 46, No. 8	Dvořák
<i>The Magic Flute</i> Overture	Mozart
My Life is Love and Joy Waltz	Strauss
Symphony No. 2 in c minor, Op. 17 "Little Russian": Finale: Moderato assai; Allegro vivo	Tchaikovsky

INTERMISSION

THE STAR-SPANGLED BANNER

Strike Up the Band	Gershwin-Green
Lullaby of Broadway	Warren-Burns
Lullaby of Broadway	
I Found a Million-Dollar Baby (in a Five and Ten-Cent Store)—	
I Only Have Eyes for You—42nd Street	
Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It Be Lovely—Show Me—	
The Embassy Waltz—	
Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With a Little Bit of Luck	
South Rampart Street Parade	Bauduc/Haggart-May
John Williams and the Boston Pops record exclusively for Philips Records.	
Baldwin Piano	

This evening's concert is supported in part by a grant from the National Endowment on the Arts in Washington, D.C. (a federal agency), and through the generosity of the Permanent Charities Fund of Boston, Inc.

Angela Lee

Angela Lee lives in Wellesley, Massachusetts. She will be a fifth grader at the Hunnewell School in Wellesley next fall, and for the past five years has been a student at the New England Conservatory Preparatory School in Boston. Angela began her formal piano studies at

the age of 4 with her mother and has also studied with Ramon Rivera and Miss Wha Kyung Byun. She is currently studying piano with David Deveau and has given numerous recitals at the New England Conservatory.

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